

G. SCHIRMER'S OCTAVO CHORUSES FOR MEN'S VOICES

NO.	PRICE NET.		
101.	75	— — — —	— — — — TWELVE FAVORITE IRISH SONGS Harmonized by Max Vogrich
102.	10	— — — —	. . . . . KATHLEEN MAVOURNEEN
103.	6	— — — —	. . . . . OFT IN THE STILLY NIGHT
104.	10	— — — —	. . . . . TERENCE'S FAREWELL TO KATHLEEN
105.	6	— — — —	. . . . . THE MINSTREL BOY
106.	6	— — — —	. . . . . KATE KEARNEY
107.	10	— — — —	. . . . . The same singly } HAS SORROW THY YOUNG DAYS SHADED
108.	10	— — — —	. . . . . SHULE AGRA
109.	10	— — — —	. . . . . THE CRUISKEEN LAWN
110.	10	— — — —	. . . . . SAVOURNEEN DEELISH
111.	10	— — — —	. . . . . THE GIRL I LEFT BEHIND ME
112.	6	— — — —	. . . . . THE HARP THAT ONCE THRO' TARA'S HALLS
113.	10	— — — —	. . . . . THO' THE LAST GLIMPSE OF ERIN
114.	75	— — — —	— — — — TWELVE FAVORITE SCOTCH SONGS Harmonized by Max Vogrich
115.	12	— — — —	. . . . . AULD ROBIN GRAY
116.	10	— — — —	. . . . . MARY MORISON
117.	10	— — — —	. . . . . A HIGHLAND LAD MY LOVE WAS BORN
118.	6	— — — —	. . . . . MY LOVE IS LIKE A RED, RED ROSE
119.	10	— — — —	. . . . . JOCK O' HAZELDEAN
120.	6	— — — —	. . . . . The same singly } JOHN ANDERSON, MY JO
121.	10	— — — —	. . . . . LOGIE O' BUCHAN
122.	6	— — — —	. . . . . COMIN' THRO' THE RYE
123.	10	— — — —	. . . . . AULD LANG SYNE
124.	10	— — — —	. . . . . AFTON WATER
125.	15	— — — —	. . . . . KELVIN GROVE
126.	10	— — — —	. . . . . YE BANKS AND BRAES
127.	75	— — — —	— — — — TWELVE OLD ENGLISH SONGS Harmonized by Max Vogrich
128.	10	— — — —	. . . . . THE THREE RAVENS
129.	15	— — — —	. . . . . THE VICAR OF BRAY
130.	10	— — — —	. . . . . HERE'S TO THE MAIDEN
131.	10	— — — —	. . . . . HEARTS OF OAK
132.	6	— — — —	. . . . . DRINK TO ME ONLY WITH THINE EYES
133.	12	— — — —	. . . . . The same singly } BLACK-EYED SUSAN
134.	10	— — — —	. . . . . TOM BOWLING
135.	10	— — — —	. . . . . SHADES OF EVENING
136.	10	— — — —	. . . . . THE THORN
137.	10	— — — —	. . . . . THE BAY OF BISCAY
138.	10	— — — —	. . . . . SALLY IN OUR ALLEY
139.	10	— — — —	. . . . . THE ARETHUSA
140.	10	— — — —	. . . . . THE FIRST SONG
141.	20	— — — —	. . . . . THE LARKS
142.	15	— — — —	. . . . . IT WAS NOT SO TO BE
143.	20	— — — —	. . . . . NIGHT IN THE FOREST
144.	20	— — — —	. . . . . O LORD OUR GOD! HYMN
145.	10	— — — —	. . . . . SEA AND HEART
146.	10	— — — —	. . . . . WHEN HEARTS ARE TORN ASUNDER
147.	12	— — — —	. . . . . THE WILD ROSE
148.	10	— — — —	. . . . . THE MOTHER'S HEART
149.	10	— — — —	. . . . . OH! THOU WHO ART THE WORLD TO ME
150.	10	— — — —	. . . . . F. VAN DER STUCKEN } BURIAL SONG

When ordering, state: Octavo Choruses for Men's Voices, and Number only.


G. SCHIRMER NEW-YORK


Kathleen Mavourneen.

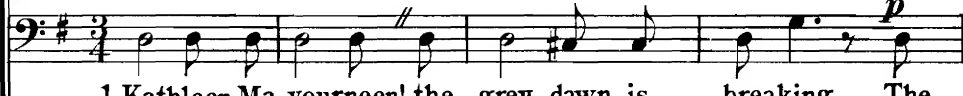
F. N. CROUCH.

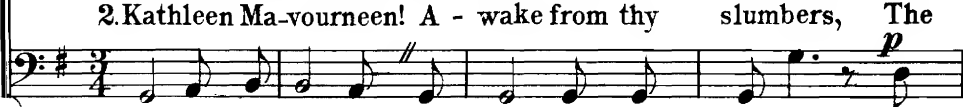
Harmonized by MAX VOGRICH.


Andante espressivo.

TENOR I.  *p*
 1. Kathleen Ma-vourneen! the grey dawn is breaking, The
 2. Kathleen Ma-vourneen! A - wake from thy slumbers, The


TENOR II.  *p*

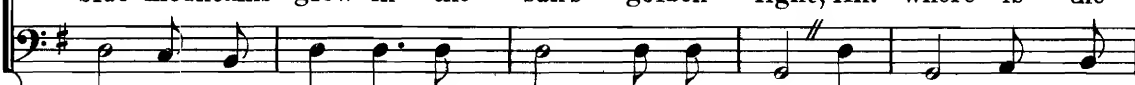
BASS I.  *p*
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BASS II.  *p*

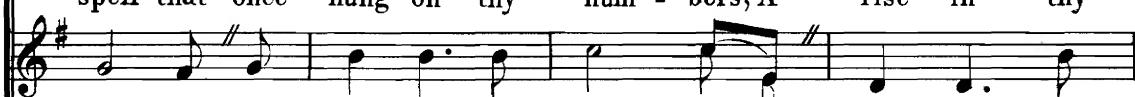
 horn of the hunt-er is heard on the hill, The lark from her
 blue mountains glow in the sun's golden light, Ah! where is the

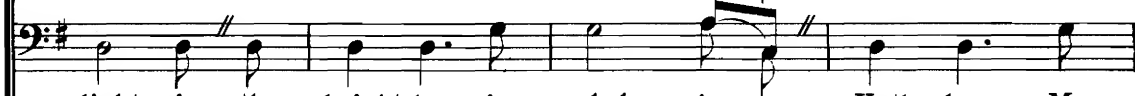
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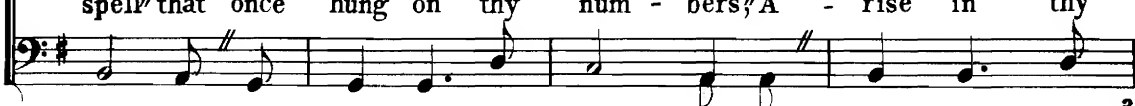
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 light wing the brightdew is shak - ing Kath - leen Ma -
 spell that once hung on thy num - bers A - rise in thy

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 light wing the brightdew is shak - ing Kath - leen Ma -
 spell that once hung on thy num - bers A - rise in thy

vour - neen! What, slum - b'ring - still? Oh! hast thou for -
beau - ty thou star of my night. Ma - vour - neen, Ma -

got - ten how soon we must sev - er? Oh! hast thou for -
vour - neen, my sad tears are fall - ing, To think that from

got - ten this day we - must part. It may be for years, and it
E - rin and thee I - must part. It may be for years, and it

may be for ev-er, Oh! why art thou si-lent, thou voice of my
 may be for ev-er, Then why art thou si-lent, thou voice of my

heart. It may— be for years and it may be for
 heart. It may— be for years and it may be for

ev-er, Then why— art thou si-lent, Kathleen Ma - vour - neen.
 ev-er, Then why— art thou si-lent, Kathleen Ma - vour - neen.

Oft in the stilly night.

(Thomas Moore.)

Andante.

Harmonized by MAX VOGRICH.

TENOR I

1. Oft in the stil-ly night, Ere slumber's chain has bound me,
2. When I re - member all The friends so link'd to - geth - er,

TENOR II

BASS I

1. Oft in the stil-ly night, Ere slumber's chain has bound me,
2. When I re - member all The friends so link'd to - geth - er,

BASS II

Fond mem'ry brings the light Of oth - er days a - round me. The
I've seen a - round me fall, Like leaves in win-try weath - er; I

Fond mem'ry brings the light Of oth - er days a - round me.
I've seen a - round me fall, Like leaves in win-try weath - er;

smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban-quet hall de - sert-ed, Whose

The words of love then spo - ken,
Some ban-quet hall de - sert-ed,

eyes that shone now dimm'd and gone, The cheer-ful hearts now bro - ken!
lights are fled, whose gar - lands dead, And all but he de - part - ed!

The cheer-ful hearts now bro - ken!
And all but he de - part - ed!

pp
1 & 2. Thus in the stil - ly night, Ere slumber's chain has bound me,

pp
1 & 2. Thus in the stil - ly night, Ere slumber's chain has bound me,

pp
1 & 2. Thus in the - stil - ly night, Ere slumber's chain has bound me,

pp
1 & 2. Thus in the stil - ly night, Ere slumber's chain has bound me,

poco cresc. *rit.*
Sad mem'ry brings the light Of oth - er days a - round me.

poco cresc. *rit.*
Sad mem'ry brings the light Of oth - er days a - round me.

poco cresc. *rit.*
Sad mem'ry brings the light Of oth - er days a - round me.


poco cresc. *rit.*
Sad mem'ry brings the light Of oth - er days a - round me. 7


The Minstrel boy.


(Thomas Moore.)


Harmonized by MAX VOGRICH.


Allegro spiritoso.

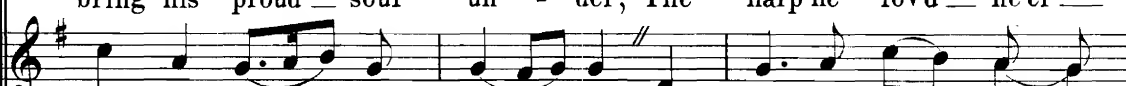
TENOR I. 
The Min-strel-boy to the war is gone, In the
The Min-strel fell! but the foe-man's chain Could not

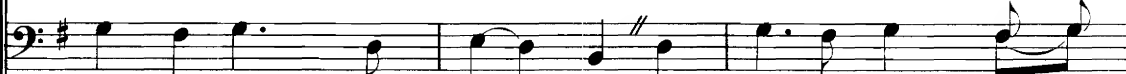
TENOR II. 
The Min-strel-boy to the war is gone, In the
The Min-strel fell! but the foe-man's chain Could not


BASS I. 
The Min-strel-boy to the war is gone, In the
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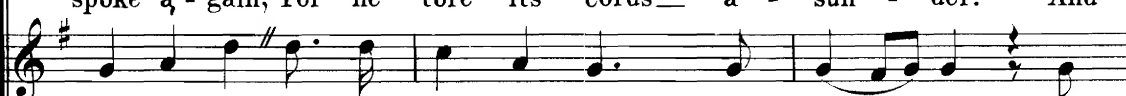

ranks of death — you'll find — him; His fa-ther's sword — he has
bring his proud — soul un — der; The harp he lov'd — ne'er —

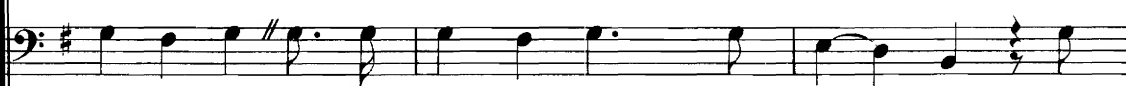

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ranks of death you'll find — him; His fa-ther's sword he has
bring his proud soul un — der; The harp he lov'd ne'er


gird-ed on And his wild harp slung — be - hind — him.
spoke a - gain, For he tore its cords — a - sun - der. And


gird-ed on And his wild harp slung — be - hind him.
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“Land of Song!” said the war - rior - bard, “Tho’
said, “No chains shall sul - ly thee, Thou

più largo.
all the world be - trays — thee, One sword at least thy —
soul of love and bra - ver - y Thy songs were made — for the
più largo.

allarg. molto.
rights shall guard, One — faith - ful harp — shall praise — thee.
pure and free, They shall nev - er sound — in slav - er - y!”
allarg. molto.

Terence's Farewell to Kathleen.

(Lady Dufferin.)

Harmonized by MAX VOGRICH.

Moderato.

TENOR I. *rit.*
1. So my Kathleen! you're go - in' to lave me all a -
2. Och! them Eng-lish, de - cav - ers by na - ture! Tho'

TENOR II. *rit.*

BASS I. *rit.*
1. So my Kathleen! you're go - in' to lave me all a -
2. Och! them Eng-lish, de - cav - ers by na - ture! Tho'

BASS II. *rit.*

lone by my - self in this place! But I'm sure that you'll
may be you'd think them sin - cere, They'll say you're a

lone by my - self in this place! But I'm sure that you'll
may be you'd think them sin - cere, They'll say you're a

rit. *a tempo.* *rf*
nev - er de - cave me, Oh no! if there's truth in that
sweet charm - in' crea - ture But don't you be - lave them, my

rit. *a tempo.* *rf*
nev - er de - cave me, Oh no! if there's truth in that
sweet charm - in' crea - ture But don't you be - lave them, my

rit.

face! Tho' Eng - land's a beau - ti - ful coun - try, full of
 dear! No Kath - leen a - grah! don't be mind - in The —

face! Tho' Eng - land's a beau - ti - ful coun - try, full of
 dear! No Kath - leen a - grah! don't be mind - in The —

il - i - gant — Boys, och! what then? You would - n't for -
 flat - ter - in' — speech - es they'll make, Just tell them a

il - i - gant Boys, och! what then? You would - n't for -
 flat - ter - in' speech - es they'll make, Just tell them a

get your poor Terence, You'll come back to ould Ire - land a - gain.
 poor boy in Ire - land Is — break - in' his heart for your sake.

get your poor Terence, You'll come back to ould Ire - land a - gain.
 poor boy in Ire - land Is — break - in' his heart for your sake.

rit. a tempo.

3. It's a fol - ly to keep you from go - in' Tho' —
 4. Eh — now where's the need of this hur - ry! Don't —

rit. a tempo.

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rit. a tempo.

3. It's a fol - ly to keep you from go - in' Tho' —
 4. Eh — now where's the need of this hur - ry! Don't —

faith its a might - y hard case; For — Kath - leen! you
 flus - ter me so in this way! I've for - got 'twixt the

faith its a might - y hard case; For — Kath - leen! you
 flus - ter me so in this way! I've for - got 'twixt the

rit. a tempo. rf

know there's no know-in' When next I may see your sweet
 grief and the flur - ry Ev - 'ry word I was man - in' to

rit. rf

know there's no know-in' When next I may see your sweet
 grief and the flur - ry Ev - 'ry word I was man - in' to

rit. rf

know there's no know-in' When next I may see your sweet
 grief and the flur - ry Ev - 'ry word I was man - in' to

face! And when — you come back to me Kath-leen! none the
say! Now just wait — a — min - ute, I bid ye, Can I

face! And when you come back to me Kath-leen! none the
say! Now just wait a — min - ute, I bid ye, Can I

bet - ter shall — I be off then, You'll be spak - in' sich
talk — if you both - er me so? Och! Kath - leen, my

bet - ter shall I be off then, You'll be spak - in' sich
talk — if you both - er me so? Och! Kath - leen, my

beau - ti - ful English, Sure I won't know my Kathleen a - gen.
bless-in' go wid ye Ev - 'ry inch of the way that you go.

beau - ti - ful English, Sure I won't know my Kathleen a - gen.
bless-in' go wid ye Ev - 'ry inch of the way that you go.

Kate Kearney.

(Lady Morgan.)

Allegretto.

Harmonized by MAX VOGRICH.

TENOR I.

1. Oh, did you not hear of Kate Kearney?— She
2. For that eye is so mod-est-ly beaming,— You

TENOR II.

BASS I.

1. Oh, did you not hear of Kate Kearney?— She
2. For that eye is so mod-est-ly beaming,— You

BASS II.

lives on the banks of— Kil - lar - ney;— From the glance of hereye, Shun
ne'er think of mis - chief— she's dreaming;— Yet, oh! I can tell How

lives on the banks of— Kil - lar - ney;— From the glance of hereye, Shun
ne'er think of mis - chief— she's dreaming;— Yet, oh! I can tell How

dan - ger and fly, For— fa - tal's the glance of Kate Kear - ney.

fa - tal the spell That— lurks in the eyes of Kate Kear - ney.

dan - ger and fly, For— fa - tal's the glance of Kate Kear - ney.

fa - tal the spell That— lurks in the eyes of Kate Kear - ney.

3. Oh! should you e'er meet this Kate Kear-ney, — Who
 4. Tho' she looks so be - witch - ing - ly sim - ple, — Yet

lives on the banks of Kil - lar - ney, — Be - ware of her smile, For
 there's mischief in — ev - 'ry dim - ple; — And who dares in - hale, Her

lives on the banks of Kil - lar - ney, — Be - ware of her smile, For
 there's mischief in ev - 'ry dim - ple; — And who dares in - hale, Her

man - y a wile Lies hid in the smile of Kate Kear - ney.
 sighs' spic - y gale, Must die by the breath of Kate Kear - ney.


man - y a wile Lies hid in the smile of Kate Kear - ney.
 sighs' spic - y gale, Must die by the breath of Kate Kear - ney.

SHULE AGRA.


(Thomas Moore.)


Moderato.

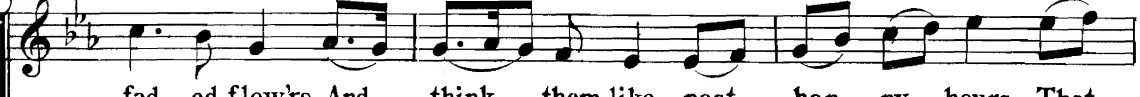
Harmonized by MAX VOGRICH.


TENOR I.  1. Oft I roam my gar - den bow'rs, To gaze up - on the -
2. am not now the bloom - ing maid, That us'd to - love the -


TENOR II. 


BASS I.  1. Oft I roam my gar - den bow'rs, To gaze up - on the
2. am not now the bloom - ing maid, That us'd to - love the


BASS II. 

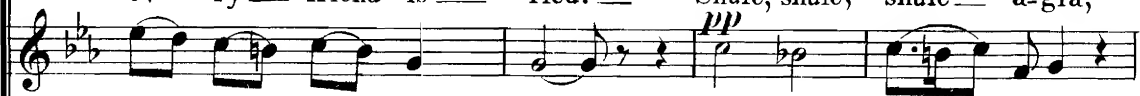
 fad - ed flow'rs And think them like past hap - py hours, That -
val - ley's shade, My youth, my hopes, are all de - cay'd, And

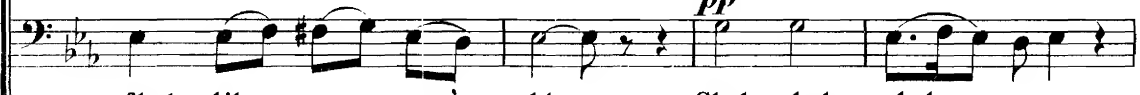



 fad - ed flow'rs And think them like past hap - py hours, That
val - ley's shade, My youth, my hopes, are all de - cay'd, And



 fled like sum - mer's bloom; Shule, shule, shule a - gra,
ev - 'ry friend is fled. Shule, shule, shule a - gra, *pp*



 fled like sum - mer's bloom; Shule, shule, shule a - gra,
ev - 'ry friend is fled. Shule, shule, shule a - gra, *pp*



Dreams of joy — are — sor- row now.
Peace why hast thou sigh'd fare well. 1&2. The lad — of my heart from —

home — is — gone, Ca — thu — theen, ca — thu — theen — slaune. 2. I
3. In

oth- er climes he's gone — to find, A lass more pleas- ing

to his mind, But ah! the one he's left be - hind, Will -
 to his mind, But ah! the one he's left be - hind, Will -
 to his mind, But ah! the one he's left be - hind, Will
 to his mind, But ah! the one he's left be - hind, Will

love him best of all. Shule, shule, shule a-gra
 love him best of all. Shule, shule, shule a-gra,
 love him best of all. Shule, shule, shule a-gra,
 love him best of all. Shule, shule, shule a-gra,

Time can on - ly bring me woe; The lad of my heart from
 Time can on - ly bring me woe; The lad of my heart from
 Time can on - ly bring me woe; The lad of my heart from
 Time can on - ly bring me woe; The lad of my heart from


home is gone, Ca - thu - theen, ca - thu - theen slaune.
 home is gone, Ca - thu - theen, ca - thu - theen slaune.
 home is gone, Ca - thu - theen, ca - thu - theen slaune.
 home is gone, Ca - thu - theen, ca - thu - theen slaune.

The Cruiskeen Lawn.


OLD MELODY.


Allegro energetico.

Harmonized by MAX VOGRICH.

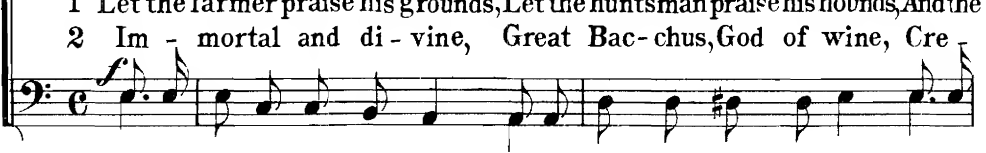
TENOR I. 


1 Let the farmer praise his grounds, Let the huntsman praise his hounds, And the
2 Im - mortal and di - vine, Great Bac - chus, God of wine, Cre -


TENOR II. 

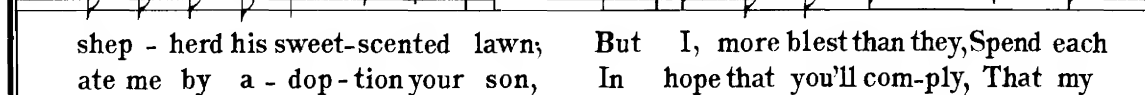
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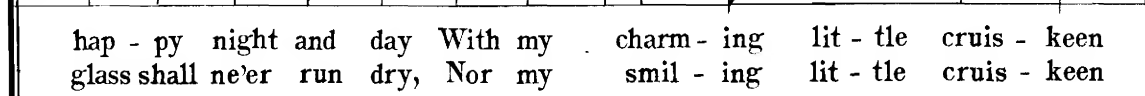
 shep - herd his sweet-scented lawn; But I, more blest than they, Spend each
ate me by a - dop - tion your son, In hope that you'll com-ply, That my

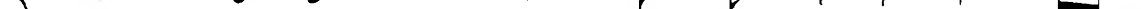
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ate me by a - dop - tion your son, In hope that you'll com-ply, That my

 shep - herd his sweet-scented lawn; But I, more blest than they, Spend each
ate me by a - dop - tion your son, In hope that you'll com-ply, That my

 hap - py night and day With my charm - ing lit - tle cruisk - een
glass shall ne'er run dry, Nor my smil - ing lit - tle cruisk - een

 hap - py night and day With my charm - ing lit - tle cruisk - een
glass shall ne'er run dry, Nor my smil - ing lit - tle cruisk - een

 hap - py night and day With my charm - ing lit - tle cruisk - een
glass shall ne'er run dry, Nor my smil - ing lit - tle cruisk - een

 hap - py night and day With my charm - ing lit - tle cruisk - een
glass shall ne'er run dry, Nor my smil - ing lit - tle cruisk - een

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn."

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn."

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn."

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn."

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra-ma-chree a cool - in — bawn, bawn, bawn, Oh! Gramachree a cool-in bawn.

Gra-ma-chree a cool - in bawn, bawn, bawn, Oh! Gramachree a cool-in bawn.

Gra-ma-chree a cool - in bawn, bawn, bawn, Oh! Gramachree a cool-in bawn.

Gra-ma-chree a cool - in — bawn, bawn, bawn, Oh! Gramachree a cool-in bawn.

f And when grim death appears, In a few but pleasant years, To

f And when grim death appears, In a few but pleasant years, To

f And when grim death appears, In a few but pleasant years, To

f And when grim death appears, In a few but pleasant years, To

tell me that my glass has — run, I'll say, "Begone you knave, For great

tell me that my glass has — run, I'll say, "Begone you knave, For great

tell me that my glass has run, I'll say, "Begone you knave, For great

tell me that my glass has run, I'll say, "Begone you knave, For great

Bac-chus gave me leave To — take an - oth - er cru is - keen

Bac-chus gave me leave To — take an - oth - er cru is - keen

Bac-chus gave me leave To take an - oth - er cru is - keen

Bac-chus gave me leave To — take an - oth - er cru is - keen —

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn!"

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn!"

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn!"

lawn, lawn, lawn, Oh! my smil - ing lit - tle cruise-keen lawn!"

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gra - ma - chree ma cruise - keen, Slain - te geal ma - vour - neen,

Gramachree a cool-in - bawn, bawn, bawn, Oh! Grama-chree a cool-in bawn.

Gramachree a cool-in bawn, bawn, bawn, Oh! Grama-chree a cool-in bawn.

Gramachree a cool-in bawn, bawn, bawn, Oh! Grama-chree a cool-in bawn.

Gramachree a cool-in bawn, bawn, bawn, Oh! Grama-chree a cool-in bawn.

Tho' the last glimpse of Erin.

(Thomas Moore.)

Harmonized by MAX VOGRICH.

Andante espressivo.

TENOR I.



1. Tho' the last glimpse of E-rin with sor-row I

2. To the gloom of some desert, or cold rock-y

TENOR II.



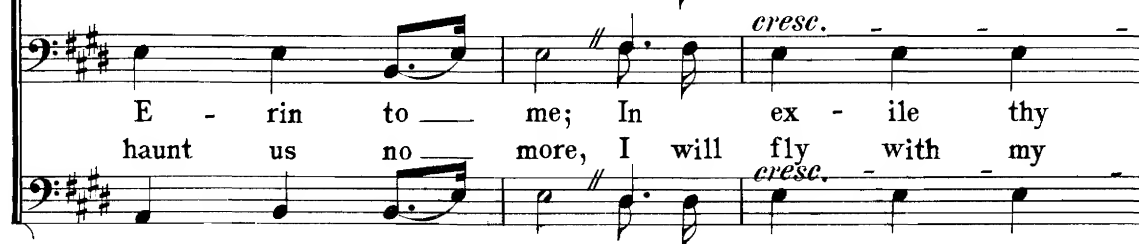
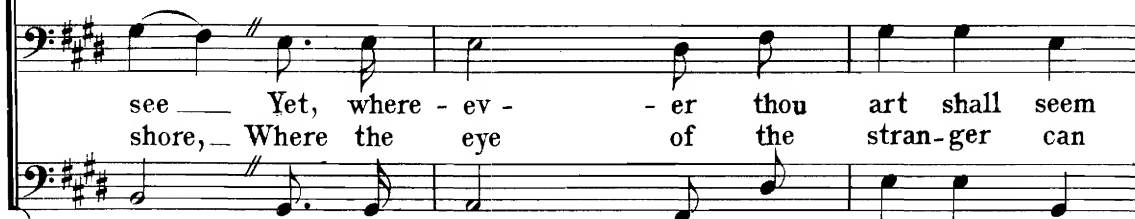
BASS I.



1. Tho' the last glimpse of E-rin with sor-row I

2. To the gloom of some desert, or cold rock-y

BASS II.



più lento.

bo - som shall still be my home, And thine
cou - lin and think the rough wind, Less

bo - som shall still be my home, And thine
cou - lin and think the rough wind, Less

eyes make my cli - mate Where - ev - - er we roam.
rude than the foes we leave frown - ing be - hind.

eyes make my cli - mate Where - ev - - er we roam.
rude than the foes we leave frown - ing be - hind.

3. And I'll gaze on thy gold hair, as grace - ful it

3. And I'll gaze on thy gold hair, as grace - ful it

3. And I'll gaze on thy gold hair, as grace - ful it

24 3. And I'll gaze on thy gold hair, as grace - ful it

wreathes, And hang o'er thy soft harp, as

wild - ly it breathes; Nor dread that the

cold - heart - ed Sax - on will tear One

chord from that harp or one lock from that hair.

Savourneen Deelish.

(George Colman, the younger.)

Larghetto.

Harmonized by MAX VOGRICH.

TENOR I.

1. Oh! the moment was sad _ when my love and I _ parted, Sa-
2. When the word of command _ put our men in - to _ motion, Sa-

TENOR II.

BASS I.

1. Oh! the moment was sad when my love and I part ed, Sa-
2. When the word of command put our men in - to motion, Sa-

BASS II.

your- neen Dee - lish _ Ei - leen oge! As I kiss'd off her tears I was
your- neen Dee - lish _ Ei - leen oge! I buck- led on my knapsack to

your- neen Dee - lish Ei - leen oge! As I kiss'd off her tears I was
your- neen Dee - lish Ei - leen oge! I buck- led on my knapsack to

nigh bro - ken- heart - ed, Sa - your - neen Dee - lish _ Ei - leen oge!
cross the wide o - cean, Sa - your - neen Dee - lish _ Ei - leen oge!

nigh bro - ken- heart - ed, Sa - your - neen Dee - lish Ei - leen oge!
cross the wide o - cean, Sa - your - neen Dee - lish Ei - leen oge!

f

Wan was her cheek, which hung on my shoul-der, Damp was her hand no —
 Brisk were our troops, all roar-ing like thun-der Pleas'd with the voy-age im-

f

Wan was her cheek, which hung on my shoul-der, Damp was her hand no —
 Brisk were our troops, all roar-ing like thun-der Pleas'd with the voy-age im-

f

pp

mar-ble was cold-er; I felt that a-gain I should
 pa-tient for-plun-der, My bo-som with grief was —

pp

mar-ble was cold-er; I felt that a-gain I should
 pa-tient for-plun-der, My bo-som with grief was —

pp

allarg.

nev-er be-hold her, Sa-vour-neen-Dee-lish Ei-leen oge!
 al-most torn a-sun-der, Sa-vour-neen-Dee-lish Ei-leen oge!

allarg.

nev-er be-hold her, Sa-vour-neen-Dee-lish Ei-leen oge!
 al-most torn a-sun-der, Sa-vour-neen-Dee-lish Ei-leen oge!

Ossia.

allarg.

27

Long I fought for my coun - try, far, far from my true love, Sa -

Long I fought for my coun - try, far, far from my true love, Sa -

Long I fought for my coun - try, far, far from my true love, Sa -

Long I fought for my coun - try, far, far from my true love, Sa -

your - neen Dee - lish, Ei - leen oge! All my pay and my boot - y I

your - neen Dee - lish, Ei - leen oge! All my pay and my boot - y I

your - neen Dee - lish, Ei - leen oge! All my pay and my boot - y I

your - neen Dee - lish, Ei - leen oge! All my pay and my boot - y I

hoard - ed for you love, Sa - your - neen Dee - lish, Ei - leen oge!

hoard - ed for you love, Sa - your - neen Dee - lish, Ei - leen oge!

hoard - ed for you love, Sa - your - neen Dee - lish, Ei - leen oge!

hoard - ed for you love, Sa - your - neen Dee - lish, Ei - leen oge!

f
Peace was proclaim'd, es - cap'd from the slaughter, Land-ed at home, my —

f
Peace was proclaim'd, es - cap'd from the slaughter, Land-ed at home, my

f
Peace was proclaim'd, es - cap'd from the slaughter, Land-ed at home, my —

f
Peace was proclaim'd, es - cap'd from the slaughter, — Land-ed at home, my —

pp
sweet girl I — sought her; But sor - row, a - las! to the

pp
sweet girl I sought her; But sor - row, a - las! to the

pp
sweet girl I sought her; But sor - row, a - las! to the

pp
sweet girl I — sought her; But sor - row, a - las! to the

allarg.
cold grave had brought her, Sa - vour - neen - Dee - lish — Ei - leen oge!

allarg.
cold grave had brought her, Sa - vour - neen - Dee - lish Ei - leen oge!

allarg.
cold grave had brought her, Sa - vour - neen Dee - lish Ei - leen oge!

Ossia.
allarg.
cold grave had brought her, Sa - vour - neen Dee - lish Ei - leen oge!

The Girl I left behind me.

Allegretto.
p leggiero.

Harmonized by MAX VOGRICH.

TENOR I. *p leggiero.*

TENOR II. *p leggiero.*

BASS I. *p leggiero.*

BASS II. *p leggiero.*

The — dames of France are fond and free, And
For — she's as fair as Shan - non's side, And

Flem-ish lips — are — will - ing, And — soft the — maids of
pur - er than — its — wa - ter, But — she re - fus'd to

It - a - ly And Span - ish eyes are — thrill - ing; Still, —
be my bride, Though man - y a year I — sought her; Yet, —

though I bask be - neath their smile Their charms— fail to
since to France I sail'd a - way, Her let - ters oft re -

bind me, And my heart falls— back to
mind me, That I prom - is'd nev - er

E - rin's Isle, To the girl I left be - - hind me.
to gain - say, The girl I left be - - hind me.

p leggiero.

3. She — says, My own dear love, come home, My
 4. For — nev - er shall my true love brave A

p leggiero.

3. She says, My own dear love, come home, My
 4. For nev - er shall my true love brave A

p leggiero.

friends are rich — and — man - y, Or else a - broad with
 life of war — and — toil - ing, And nev - er — as a

friends are rich and man - y, Or else a - broad with
 life of war and toil - ing, And nev er as a

you I'll roam A sol - dier stout as — an - y; If —
 shulk-ing slave I'll tread my na - tive — soil on; But —

you I'll roam A sol - dier stout as — an - y; If
 shulk-ing slave I'll tread my na - tive — soil on; But

you'll not come, nor let me go, I'll — think you have re -
 were it free, or to be freed, The — bat - tle's close would

you'll not come, nor let me go, I'll — think you have re -
 were it free, or to be freed, The — bat - tle's close would

sign'd me," My — heart nigh — broke when I
 find me, To — Ire - land — bound nor

sign'd me," My heart nigh broke when I
 find me, To Ire - land bound nor

an-swer'd "No," To the Girl I left be - - hind me.
 mes - sage need From the Girl I left be - - hind me.

an-swer'd "No," To the Girl I left be - - hind me.
 mes - sage need From the Girl I left be - - hind me.


Has sorrow thy young days shaded.


(Thomas Moore.)


Andantino.


Harmonized by MAX VOGRICH.

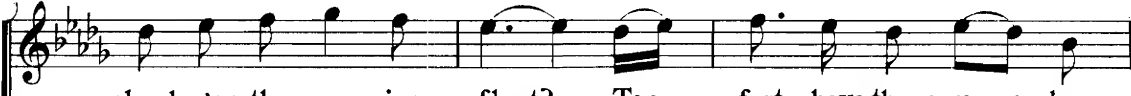
p


TENOR I. 
Has— sor row thy young days shad - ed, As
Has— Love to that soul— so ten - der, Been

TENOR II. 
p


BASS I. 
p
Has— sor row thy young days shad - ed, As
Has— Love to that soul so ten - der, Been


BASS II. 
p




clouds o'er the morn-ing fleet?— Too fast have those young days
like our La - ge - nian mine,— Where spar - kles of gold - en

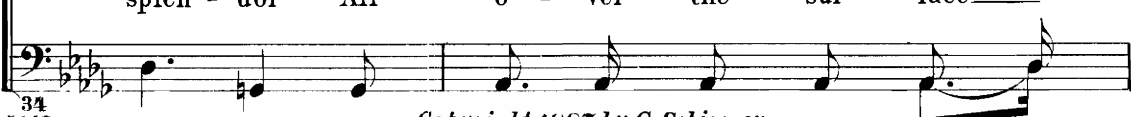


clouds o'er the morn-ing fleet?— Too fast have those young days
like our La - ge - nian mine,— Where spar - kles of gold - en




fad - ed, That e - ven in sor - row were
splen - dor All o - ver the sur - face—



fad - ed, That e - ven in sor - row were
splen - dor All o - ver the sur - face—



sweet?_ Does time with his cold_ wing with - er Each
shine?_ But if in pur-suit we go deep - er, Al -

feel-ing that once was dear?_ Then_ child of mis-for-tune come
lur'd by the gleam that shone; Ah!_ false as the dream of the

hith - er, I'll weep with thee, tear_ for tear._
sleep - er, Like Love, the bright ore _ is gone._

3. Has — Hope, like the bird in the sto - ry, That
 4. If — thus the young hours have fleet - ed, When

flit - ted from tree to tree, — With the tal - is - man's glittering
 sor - row it - self look'd bright; — If — thus the fair hope hath

glo - ry, Has Hope been that bird — to
 cheat - ed, That led thee a - long — so

thee?— On branch af - ter branch a - light - ing, The
light,— If thus the cold world now with - er Each

gem did she still dis - play:— And when near - est and most in -
feel - ing that once was dear:— Come, child of mis - for - tune, come

vit - ing, Then waft the fair gem a - way?—
hith - er, I'll weep with thee, tear for tear.—

The Harp that once thro' Tara's halls.

(Thomas Moore.)

Andante.

Harmonized by MAX VOGRICH.

TENOR I. 1. The harp that once thro' Ta-ra's halls, The soul of mu-sic

TENOR II. 1. The harp that once thro' Ta-ra's halls, The soul of mu-sic

BASS I. 1. The harp that once thro' Ta-ra's halls, The soul of mu-sic

BASS II. 1. The harp that once thro' Ta-ra's halls, The soul of mu-sic

shed, Now hangs as mute on Ta-ra's walls, as if that soul were fled; So

shed, Now hangs as mute on Ta-ra's walls, as if that soul were fled; So

shed, Now hangs as mute on Ta-ra's walls, as if that soul were fled; So

shed, Now hangs as mute on Ta-ra's walls, as if that soul were fled; So

sleeps the pride of former days, So glo-ry's thrill is o'er, And

sleeps the pride of former days, So glo-ry's thrill is o'er, And

sleeps the pride of former days, So glo-ry's thrill is o'er, And

sleeps the pride of former days, So glo-ry's thrill is o'er, And

hearts that once beat high for praise, Now feel that pulse no more. —

hearts that once beat high for praise, Now feel that pulse no more. —

hearts that once beat high for praise, Now feel that pulse no more. —

hearts that once beat high for praise, Now feel that pulse no more. —

2.No more to chiefs and la-dies bright, The harp of Ta-ra swells: The

2.No more to chiefs and la-dies bright, The harp of Ta-ra swells: The

2.No more to chiefs and la-dies bright, The harp of Ta-ra swells: The

2.No more to chiefs and la-dies bright, The harp of Ta-ra swells: The

chord a-lone, that breaks at night, Its tale of ru-in tells. Thus

chord a-lone, that breaks at night, Its tale of ru-in tells. Thus

chord a-lone, that breaks at night, Its tale of ru-in tells. Thus

chord a-lone, that breaks at night, Its tale of ru-in tells. Thus

free-dom now so sel-dom wakes, The on-ly throb she gives, Is

free-dom now so sel-dom wakes, The on-ly throb she gives, Is

free-dom now so sel-dom wakes, The on-ly throb she gives, Is

free-dom now so sel-dom wakes, The on-ly throb she gives, Is

when some heart in - dig-nant breaks, To show that still it lives. —

when some heart in - dig-nant breaks, To show that still it lives. —

when some heart in - dig-nant breaks, To show that still it lives. —

when some heart in - dig-nant breaks, To show that still it lives. —

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